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ABSTRACT

This manual offers information on a wide variety of health-related audiovisual materials (AVs) in many formats: video, motion picture, slide, filmstrip, audiocassette, transparencies, microfilm, and computer assisted instruction. Intended for individuals who are just learning about audiovisual materials and equipment management, the manual covers basic techniques in selecting, organizing, storing, and disseminating AVs, and highlights some of their unique features. The manual includes the following sections: (1) Introducing Audiovisuals; (2) Assessing Institutional Needs; (3) Bibliographic Control of Software: Indexes to Distributors, Producers, and Equipment; (4) Selecting, Evaluating, and Weeding Software; (5) Technical Services; (6) Circulating Equipment and Software; (7) Selecting and Evaluating Equipment; (8) Operating, Maintaining, and Repairing Equipment and Software; (9) Copyright and Audiovisuals; and (10) Sharing Audiovisuals. (THC)

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PRINCIPLES OF MANAGING AUDIOVISUAL MATERIALS AND EQUIPMENT

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PRINCIPLES OF MANAGING

AUDIOVISUAL MATERIALS AND EQUIPMENT

Second Revised Edition

Pacific Southwest Regional Medical Library Service
UCLA Biomedical Library
Los Angeles, California
1985

PREFACE

The first edition of this syllabus was developed by audiovisual librarians in the Mid-Atlantic Regional Medical Library Program. Shelley Bader and Fred O'Bryant compiled, edited, and contributed to the first edition. In addition, Linda Jacknowitz, Carolyn Parker, and Patricia Szemes wrote chapters. In 1980 two chapters of the original syllabus were revised by Patricia Coty, Mark Gutis, and Darcy Van Vuren.

The second edition was revised by Linda Jacknowitz (West Virginia University) from the Mid-Atlantic Region and Darcy Van Vuren and Julie Kesti from the Pacific Southwest Regional Medical Library Service.

The chapter, "Bibliographic Control of Software; Indexes to Distributors, Producers, and Equipment," was revised in 1985 by Judy Welsh and Elaine Graham from the Pacific Southwest Regional Medical Library Service.

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INTRODUCING AUDIOVISUALS

Libraries are not made;
they grow.
--Augustine Bissell

There is a wide variety of health related audiovisual (AV) materials. The more commonly known formats include video, motion picture, slide, filmstrip, and audiocassette; however, transparencies, microfilm, and computer assisted instruction (CAI) are also types of audiovisuals.

Audiovisuals in various formats have been used for years by health professionals in continuing education or in more formalized instruction. Initially one or two individuals in an institution would be interested in AVs and have their own small slide collection or a few 16 mm films. At this stage when collections were small and users few, organizing and housing AV equipment and programs were not important. However as more people went to use AVs, questions such as who has media, what titles are available, and who has equipment, need to be answered.

Library managers recognize that mechanisms used for years to house and disseminate print materials readily lend themselves to audiovisual management. However, before you incorporate audiovisuals into your institution you need to understand their purpose and the role they play. For the most part audiovisual services and collections do not develop overnight, but rather they evolve over time. Your first service to users is to provide answers to reference questions. Queries such as what is a producer's address, how much does a slide projector cost, and what films are available on diet and diabetes can be answered by a core collection of audiovisual reference tools. The next level of service includes borrowing or renting software so your user can show it at a certain event. Your final involvement is more advanced, including acquiring, cataloging, and disseminating both equipment (hardware) and programs (software).

As you become better acquainted with audiovisual management you will find many standard library practices adapt well to audiovisual use. However, certain unique features such as the need for equipment, the lack of comprehensive bibliographic tools, and the absence of standardized formats present challenges, particularly if you are just beginning to organize audiovisuals in your institution.

This manual, intended for individuals just learning audiovisual management, covers basic techniques in selecting, organizing, storing, and disseminating AVs and highlights some of their unique features.

ASSESSING INSTITUTIONAL NEEDS

Lord, help me to know what's cooking before it boils over. -- Author Unknown

SOFTWARE AND HARDWARE INVENTORIES

The initial step in any plan to centralize audiovisual services is to inventory what audiovisual equipment (hardware) and programs (software) already exist in your institution. In your equipment inventory include types of hardware (e.g. videocassette player, motion picture projector), brand names (e.g. Kodak, Sony), and the location of the equipment if it is not housed in the library. For software, collect information about the format, title, subject, audience level, how the program is used (e.g. in a group setting, individual instruction), if it is part of a regular teaching program, and its location. You can conduct this inventory by sending a questionnaire or by making an appointment with each department head. Although personal contact with each department is more time consuming than mailing a questionnaire, it provides an excellent opportunity for people to ask questions and allows you to explain the value of centralized AV services. Be aware that an inventory may be threatening to staff in other departments if they do not understand what you want to achieve and why it is advantageous for them to have you handle their audiovisuals. You will probably meet strong resistance from at least one individual or department. If this happens, concentrate on those departments which want to centralize their equipment and/or software. Once this group's software and hardware are well organized, your success makes it easier to attract others to your services.

Once the hardware and software inventories are complete, analyze the data to determine:

1. the number of pieces of equipment available for the same format;

2. the number of programs for each type of equipment;

3. any duplicate software programs; and

4. the equipment and software housed in the library.

Before you develop an audiovisual plan for the library, it is important to assess the AV needs of individuals in your institution. Do they use AVs for teaching? How large is their viewing group? Are AVs used for individual instruction? What subjects do they need? This information coupled with the inventories described above provides you

with the background necessary to assess such concerns as how much shelving and storage space you need in the library for software and hardware and what formats individuals in your institution use.

SELECTING FORMATS

There are over twenty-five different audiovisual formats. Due to the initial expense of both hardware and software, there is a need for at least two pieces of equipment in each format so that one is backup in case the other breaks down. The expense of spare parts, which is unique to each piece of equipment, is too costly to justify having equipment in all types of formats. Indeed, many libraries find it advantageous to select three to five formats and only purchase equipment and programs in those.

The various media formats have both advantages and disadvantages. Some of these are highlighted below. There is no "perfect format." You need to weigh the benefits and liabilities of each format with those of formats already available in your institution as well as your users' needs.

SLIDES: 2" x 2"

Advantages

1. Economical
2. Easily updated or rearranged
3. Projectors are usually available and are inexpensive to purchase and maintain
4. Readily adapted to group or individual use
5. Illustrates specific pieces of information, particularly details
6. Permits extended viewing
7. Easy to use
8. Large, sharp, color image

Limitations

1. Cataloging and circulating individual slide collections is time consuming
2. Easy to get out of sequence
3. High loss rate makes replacement difficult

4. Does not demonstrate motion

5. Different slide mounts can jam the projector if the slide tray cannot accept all thicknesses

6. Difficult to store--slide sets are either stored in their original containers and then have to be loaded into carousels for each showing or they are initially loaded into carousels which are shelved and take up considerable space

MOTION PICTURE FILMS: 16 mm

Advantages

1. Hardware standardized and widely available

2. Many films available in a wide variety of subjects

3. Relatively easy storage

4. Excellent for large group viewing

5. High color quality

6. Shows motion

Limitations

1. Expensive

2. Need trained personnel to operate equipment

3. Easily damaged

4. Noisy projector

5. Not easily adapted for individual use

6. Need a darkened room for viewing

MOTION PICTURE FILMS: 8 mm (regular and super 8)

Advantages

1. Inexpensive software and hardware

2. Covers only a single concept

3. Easy to operate, particularly the cartridge type

4. Easily stored and circulated

Limitations

1. No standardization and interchangeable capabilities of hardware and software
2. Not many films available in varied subject areas
3. Picture quality poorer than 16 mm film
4. Use limited to individuals or small groups
5. Cannot reverse program to review previous frames in cartridge format

FILMSTRIPS: 35 mm

Advantages

1. Inexpensive software
2. Individual frames cannot get out of order
3. Compact, easy to use and store
4. Useful with groups or individuals
5. Useful to illustrate sequential, still procedures

Limitations

1. Permanent sequence cannot be rearranged or revised easily
2. Easily lost due to small size
3. Doesn't demonstrate motion
4. A fragile medium easily damaged

AUDIOTAPES

Advantages

1. Recording and playback equipment standardized
2. Recording of voice and slide change cues on parallel tracks allows for automatic synchronization.
3. Low cost
4. Easy to use
5. Portable
6. Easy to store
7. Reusable tape
8. Excellent for use with slides, filmstrips, and programmed text in self-instruction
9. Inexpensive playback equipment

Limitations

1. Not suitable for master recording due to background noise
2. Not stimulating for large or small groups--lack of visuals makes concentration difficult
3. Broken tapes not easily repaired
4. Easy to misplace

VIDEO: 3/4" & 1/2" cassette, disc

Advantages

1. Shows motion or relationships which gives impact to a topic
2. Combines visual with sound
3. Motion and stop motion capability
4. Used with individuals and small to medium groups
5. Easy to handle and operate
6. Easy to store and circulate

7. Less costly than 16 mm film

3/4" VIDEOCASSETTE

Advantages

1. Wide availability of health related software
2. Reusable tape
3. Equipment records and plays back
4. High impact containers allow mailing without repacking
5. Standardized equipment

Limitations

1. If tape breaks it cannot be spliced together
2. Equipment more expensive than 1/2" equipment
3. Does not start and stop in the same frame
4. No frame numbers--difficult to find information in the middle of the tape

1/2" VIDEOCASSETTE

Advantages

1. Many individual home equipment systems
2. Less expensive hardware than 3/4" format
3. Reusable tape
4. Equipment records and plays back

Limitations

1. If tape breaks it cannot be spliced together
2. Lack of standardized and compatible hardware and software...unlike 3/4" there is more than one type of 1/2" videocassette format
3. Greater risk of loss with individual home players

4. Does not start and stop on the same frame

VIDEODISC

Advantages

1. Still frame has great clarity
2. Easily locate information in the middle of the tape
3. Use for programmed instruction
4. Interface with computers
5. Starts and stops on the same frame

Limitations

1. Cannot record with this equipment
2. Disc is not erasable
3. Lack of standardized and compatible hardware and software
4. Very little health related software available
5. Expensive to produce a master

BIBLIOGRAPHIC CONTROL OF SOFTWARE;

INDEXES TO PRODUCERS, DISTRIBUTORS, AND EQUIPMENT

Nonsense expands to fill the available space.
--Based on Parkinson's Law

SOFTWARE INDEXES

To locate information about health-related audiovisuals, you may need to consult several indexes, producers' brochures, and/or online databases. There is no single comprehensive source which lists audiovisual productions in the health sciences. The variety of audiovisual indexes available can be used for one or more of three purposes:

1. to verify whether an audiovisual exists (either by title or subject);

2. to provide cataloging/bibliographic information once you have the audiovisual; and

3. to locate other institutions which own an audiovisual so you can borrow on interlibrary loan.

The bibliographic tools below are the major sources for health-related audiovisuals. The description of each tool includes a brief review, including whether it is intended for verification, cataloging, or interlibrary loan. The listing at the end of the chapter provides order information for each source.

Audiovisuals...1985 is a guide to the nursing, medical, dental and allied health audiovisual programs owned by the University of Connecticut Health Center Library. The 4,400 titles are available through interlibrary loan. A coupon for one free loan is provided with purchase of the catalog. Entries are arranged within subject and title indexes. The subject index utilizes Medical Subject Headings (MeSH). The title index lists titles alphabetically and includes format, program length, production year, producer/distributor, MeSH headings, and abstract. Programs are in standard formats including 3/4" U-matic videocassette, 35mm slide, and audiocassette.

Education for Health: The Selective Guide includes 2,200 recommended audiovisuals and print publications for use in health education activities at various levels. Criteria for inclusion include accuracy, educational effectiveness, integrity, currency, presentation, quality, appropriateness, and availability. Title listings include information on author, producer or

publisher, year of production or release, format, length, distributor, and price. Synopsis, assessment, and audience and uses sections are also provided. The Guide lists materials from governmental, professional, voluntary, commercial, and private sources. The table of contents and subject indexes provide subject access to audiovisuals and publications. Separate alphabetical listings of recommended audiovisuals and publications are also included. This publication is a verification source.

The Educational Film Locator of the Consortium of University Film Centers and R.R. Bowker is a selective compilation of approximately 40,000 film titles held by member libraries of the Consortium of University Film Centers. Access to information is provided through subject, title, and series. Six sections facilitate the search process--Major Subject Groupings; Subject Heading and Cross Index to Subjects; Subject, Title, and Audience Level Index; Alphabetical List of Film Descriptions; Series Index; and Foreign Title Index. In addition, several special features are provided, including holdings statements, standard identification numbers for each title, and a producer/distributor directory. Loan policies of the member libraries are included.

The Educational Media Catalog on Microfiche is a collection of current catalogs from producers of educational audiovisual materials. Entries are arranged by producer and provide complete descriptions of audiovisuals available for purchase or rental. The microfiche includes a producer index, but not title or subject indexes. Title and subject indexes are available in a hard copy index, Film File, 1984-85 which is available for an additional charge of $40.00. Working in tandem with the Educational Media Catalog on Microfiche, Film File is a title and subject index to 23,000 16mm and video programs from 140 audiovisual producers. The alphabetical title index provides selection criteria for each program including date, length and format. This source is not limited in scope to the health sciences, but it can be used as an effective verification source.

The Guide to Audiovisual Resources for the Health Care Field covers patient education and health education audiovisuals for both professional and patient audiences. These audiovisuals are available for sale or rental. A listing of producers, complete with addresses and telephone numbers, is also included. The Guide is arranged by subject with brief bibliographic information and program description for each entry. It is useful as a verification source.

Health Audiovisuals Online Catalog, 1983 is a union list of the media software programs owned by the seven medical school health sciences libraries in Ohio. The Catalog is a microfiche version of the private database established at BRS (Bibliographic Retrieval Services). The majority of the programs in the Catalog may be borrowed through inter-library loan. Sale and/or rental fees are noted where applicable. Entries are arranged within title and integrated indexes. The integrated index includes subject headings, authors, series, and other added entries in alphabetical order. Under each entry is listed the title and media format.

The Health Media Review Index is a guide to reviews and descriptions of commercially available nonprint material for the medical, mental, allied health, human service, and related counseling professions. The Index cumulates abstracts of reviews and descriptions of over 4,000 audiovisual programs cited in 139 health-related journals and general audiovisual review sources from 1980 through 1983. Programs are available for sale or loan in the United States, Canada, and England by approximately 1,000 distributors. Audiovisual formats indexed include audiocassettes; minicomputer and microcomputer software; courses, games, and kits with audiovisual components; 16mm, 35mm, 8mm, and Super-8mm films; microfiche; sound filmstrips; models; overhead transparencies; records; photographs; slide-tape programs; and video programs in all formats. The Index is intended as an aid to acquisitions.

Health Sciences Audiovisuals is a quarterly microfiche version of the AVLINE database which contains citations to audiovisuals cataloged by the National Library of Medicine since 1975. Audiovisual materials listed in this publication are available from the distributor cited in the entry. Entries are arranged in three sections--name and title section, subject section, and procurement section. Full citations appear under the title entry. In some cases, the full citation is augmented by critical review data or descriptive producer-supplied information. Health Sciences Audiovisuals can be used as both a verification and an interlibrary loan tool.

Health Sciences Videolog includes all video formats with over 700 listings in professional and patient health education, with MeSH subject access. It has a list of producers and distributors, complete with mailing address, telephone number, and when available, contact person. This is a good verification tool, although it is not updated regularly.

The HERC Film and Video Catalog, 1984-85 includes approximately 1500 free and rental films for medical and health education. Entries include title, format, running time, price, release date and description. Entries are arranged by producer; specific ordering instructions are provided. The 35 producers include drug companies, societies, and commercial distributors. Subject and title indexes are provided. The Catalog can be used as a locator tool for obtaining materials on loan or through rental.

Media Profiles: The Health Sciences Edition is a catalog of health-related audiovisual materials including hospital and health care training, patient education, management, and basic medical sciences. Entries include title, physical description, primary audience, synopsis, evaluation, and availability. Reviews are generally provided by health professional reviewers. The publication is issued bimonthly in looseleaf format. Title and MeSH subject indexes are provided. A cumulative index is available for the first nine complete volumes. This is a verification source.

One of the major bibliographic tools is the National Library of Medicine Audiovisuals Catalog. It is a cumulation of references to audiovisuals cataloged by the National Library of Medicine (NLM). Many of these materials are available for loan from NLM. To purchase a certain item, contact the distributor cited in the entry. A subscription includes three quarterly issues and an annual cumulation. The NLM Audiovisuals Catalog is arranged in five sections: monographs name and title section, monographs subject section, serials and name and title section, serials subject section, and procurement section. Within the alphabetically arranged title section, there is full bibliographic information. Cross references to series and names of persons/institutions receiving production credit are included. In some cases, entries may provide audience and educational levels and abstracts. The Audiovisuals Serials Index has been incorporated into NLM Audiovisuals Catalog and cites selected audiocassette and videocassette serials. This is an excellent tool for verification, interlibrary loan, and cataloging purposes.

The microfiche National Union Catalog Audiovisual Materials is published in a register/index format. Items in the Register are numbered in sequence as they are added. Register records include elements traditionally found on LC printed cards. Four indexes are provided--name index, title index, subject index, and series index. Index entries are shortened versions of the full Register record. The register number provided in the brief index entry may be used to locate the record within the numerical sequence of the Register records. The full catalog record includes the location symbol for the library or institution which originally cataloged the material. The subject coverage is comprehensive; the Catalog is an excellent source for cataloging information and verification.

The NICEM Index to 16mm Educational Films, 1984, contains approximately 48,000 annotated and subject-indexed entries providing comprehensive access to educational films. Each entry contains the complete title, edition, length, stock identification, description, series title, reference, producer, distributor, and release date. (These films are also included in the A-V Online database.) The films included are not limited to the health sciences; this is another verification source.

The Patient Education Media Handbook presents reviews of film and video programs on health topics useful to health professionals and the public. Entries include primary audience, content, synopsis, evaluation and availability. Criteria for inclusion include currency, usefulness, and accuracy. The subject index lists program titles alphabetically under MeSH heading. The alphabetical index lists the programs by title. This is a verification and acquisitions tool for materials in patient education.

The Patient Education Sourcebook is a guide to patient education audiovisual materials. Approximately 1300 entries are arranged alphabetically by title. Entries include title, series, format, language, length, date, and distributor. Subject and series indexes are provided. The subject index utilizes MeSH headings. Cross references refer from lay terminology to MeSH headings. This is another verification tool for patient education audiovisuals.

Selected Audiovisual Materials Produced by the United States Government, 1984 is a catalog of selected educational programs produced by the federal government. The 3,000 titles encompass diverse subject areas including science, medicine, industrial safety, and vocational education. Entries are arranged within subject and title sections. The title section lists titles alphabetically and includes format, length, producer, year of release, price, and description. Audiovisuals are available through National Audiovisual Center sales and rental programs. Audiovisual formats available for purchase include motion pictures, videocassettes, slide sets, audiotapes, and multimedia kits. Many 16mm motion pictures and some selected videocassettes are available through rental program.

The Video Source Book features 40,000 programs currently available on video from more than 800 sources. Four indexes accompany the program listings. The Videodisc Index includes 1,800 programs available on either the laser optical videodisc or capacitance electronics disc format. The Main Category and Subject Indexes enable the reader to quickly locate titles in either general or specific areas of interest. The Video Program Sources Index lists more than 800 sources of educational and entertainment video programming. The Video Source Book is another comprehensive verification source.

The above listing is a sampling of the multitude of bibliographic catalogs that are available. Besides indexes, which even collectively do not list all audiovisual programs, the various professional associations and drug companies produce audiovisual catalogs and brochures. In addition, hundreds of small producers also publish brochures and catalogs. It is worthwhile to get on their mailing lists.

ONLINE DATABASES

Using online databases allows you to quickly determine if an audiovisual exists on a specific subject and in a specific format. Using online databases, it is also easy to generate current bibliographies within minutes. Remember though that no one source lists all audiovisuals in the health field; you may have to search several online databases and consult several printed indexes to find the information needed.

A-V ONLINE is the bibliographic computer database originally produced by the National Information Center for Educational Media (NICEM) which was purchased by Access Innovations in April 1984. The NICEM file had been available online on DIALOG as File 46. DIALOG renamed the file A-V ONLINE but retained the same file number. The file has been updated to include approximately 403,000 records including 48,000 entries in the NICEM Index to 16mm Educational Films. Access Innovations plans to add a videotape index, filmstrip index, and comprehensive index of other educational media to the file.

AVLINE (Audio Visuals On-Line) is the bibliographic computer database produced by the National Library of Medicine (NLM). It contains approximately 11,000 citations to health science audiovisuals cataloged by NLM since 1975. AVLINE is updated weekly with approximately 100 citations added per month. The print counterpart of AVLINE is the NLM Audiovisuals Catalog. The microfiche version is Health Sciences Audiovisuals. This is an excellent source for verification, interlibrary loan, and cataloging information.

HAVC (Health Audio-Visual Online Catalog) is the bibliographic computer database of media resources and programs developed by a consortium of health sciences libraries from seven Ohio medical schools. Produced by the Northeastern Ohio Universities College of Medicine, the file contains bibliographic records and holdings statements for approximately 5,000 audiovisual packages covering subjects in medicine, nursing, psychology, and allied health. HAVC records date from 1960 to the present; the database is updated biannually. Entries include title, media type, price, abstracts, production date, location, and language. HAVC is available through BRS (Bibliographic Retrieval Services).

INDEXES TO DISTRIBUTORS, PRODUCERS, AND EQUIPMENT

In addition to AV software indexes, comprehensive listings of producers, distributors, and equipment are also valuable. In order to answer questions such as what are the kinds of audiovisual equipment, which brands and models should you purchase, and how much do they cost, you need to acquire some of the sources listed below:

The Audio Video Market Place is a multimedia guide to the audiovisual industry. The major section provides a listing of producers, distributors, and services arranged geographically. The classified index arranges the producers, distributors, and services under 17 main headings and 625 subheadings. Additional features include listings of audiovisual trade associations; film and television commissions; awards and festivals; meetings and conventions; trade and consumer publications; and reference materials.

The Equipment Directory of Audio-Visual, Computer, and Video Products includes information on audiovisual, video, and computer equipment supplied by domestic and foreign manufacturers. Criteria for inclusion include current availability and acceptance by the communications industry. However, inclusion does not imply endorsement and omission does not imply disapproval. Entries are classified by type of equipment and then arranged alphabetically by proprietary name. The Index to Contributors provides access to the names and addresses of audiovisual equipment manufacturers.

Library Technology Reports is published six times a year by the American Library Association. Each issue is dedicated to authoritative information on a certain topic on library systems, equipment, or supplies. LTR is an excellent source to review when purchasing library equipment.

The Video Guide gives step-by-step procedures on how to operate video equipment. The Guide is divided by type of equipment and includes two separate chapters on maintenance/troubleshooting and purchasing equipment.

SOURCES LISTING AUDIOVISUAL SOFTWARE AND HARDWARE

AUDIO VIDEO MARKET PLACE, 1985

Source: R.R. Bowker
P.O. Box 1807
Ann Arbor, MI 48106
(800) 521-8110

Approximate Cost: $50.00

AUDIOVISUALS...1985

Source: Audiovisual/CAI Department
University of Connecticut
Health Center Library
Farmington, CT 06032
(203) 674-3272

Approximate Cost: $24.00

AV-ONLINE

Producer: Access Innovations, Inc.
P.O. Box 40130
Albuquerque, NM 87196
(800) 421-8711

Vendor: DIALOG

AVLINE (AUDIO VISUALS ON-LINE)

Producer & Vendor: National Library of Medicine
Bethesda, MD 20209
(800) 638-8480

EDUCATION-FOR-HEALTH: THE SELECTIVE GUIDE, 1983

Source: National Center for Health Education
30 E. 29th Street
New York, NY 10016
(212) 689-1886

Approximate Cost: $95.00; paperback - $74.00

EDUCATIONAL FILM LOCATOR OF THE CONSORTIUM OF UNIVERSITY FILM CENTERS AND R.R. BOWKER COMPANY

Source: R.R. Bowker
P.O. Box 1807
Ann Arbor, MI 48106
(800) 521-8110

Approximate Cost: $53.00

EDUCATIONAL MEDIA CATALOG ON MICROFICHE

Source: Olympic Media Information
70 Hudson Street
Hoboken, NJ 07030
(201) 963-1600

Approximate Cost: $87.50 for annual subscription; $219.00 for start-up collection (1984-present)

THE EQUIPMENT DIRECTORY OF AUDIOVISUAL, COMPUTER, AND VIDEO PRODUCTS

Source: The International Communications Industries Association
3150 Spring Street
Fairfax, VA 22031
(703) 273-7200

Approximate Cost: $29.00

GUIDE TO AUDIOVISUAL RESOURCES FOR THE HEALTH CARE FIELD

Source: Medmark/MMP
P.O. Box 2404
Springfield, OH 45501
(513) 324-1435

Approximate Cost: $28.00

HEALTH AUDIOVISUALS ONLINE CATALOG, 1983 (MICROFICHE)

Source: Karen Brewer
HAVC Administrator/Coordinator
Northeastern Ohio Universities
College of Medicine
Rootstown, OH 44272
(216) 325-2511

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Approximate Cost: $25.00

HAVC (HEALTH AUDIO-VISUAL ONLINE CATALOG)

Producer: Northeastern Ohio Universities College of Medicine
Rootstown, OH 44272
(216) 325-2511

Vendor: BRS

HEALTH MEDIA REVIEW INDEX

Source: The Scarecrow Press, Inc.
52 Liberty Street
P.O. Box 656
Metuchen, NJ 08840

Approximate Cost: $60.00

HEALTH SCIENCES AUDIOVISUALS (MICROFICHE)

Source: Superintendent of Documents
U.S. Government Printing Office
Washington, D.C. 20402
(202) 783-3238

Approximate Cost: $34.00 for annual subscription

THE HEALTH SCIENCES VIDEOLOG, 1981

Source: Jeffrey Norton Publishers
96 Broad Street
Guilford, CT 06437
(203) 453-9794

Approximate Cost: $50.00

HERC FILM AND VIDEO CATALOG, 1984-85

Source: Hospital Educators Resource Catalog
P.O. Box 30090
Lincoln, NE 68503
(402) 483-2646

Approximate Cost: $27.00

LIBRARY TECHNOLOGY REPORTS

Source: American Library Association
50 E. Huron Street
Chicago, IL 60611
(312) 944-6780

Approximate Cost: $145.00 for annual subscription

MEDIA PROFILES: THE HEALTH SCIENCES EDITION

Source: Olympic Media Information
70 Hudson Street
Hoboken, NJ 07030
(201) 963-1600

Approximate Cost: $87.50 for annual subscription; $495.00 for backfiles

NATIONAL LIBRARY OF MEDICINE AUDIOVISUALS CATALOG, 1985

Source: Superintendent of Documents
U.S. Government Printing Office
Washington, D.C. 20402
(202) 783-3238

Approximate Cost: $24.00 for annual subscription; $16.00 for annual cumulation (available separately)

NATIONAL UNION CATALOG AUDIOVISUAL MATERIALS (MICROFICHE)

Source: Library of Congress
Cataloging Distribution Service
Washington, D.C. 20540
(202) 287-6171

Approximate Cost: 1983 NUC AV Register $ 7.00
1984 NUC AV Register $12.00
1985 NUC AV Indexes and Register $65.00

NICEM INDEX TO 16MM EDUCATIONAL FILMS, 1984

Source: NICEM/Access Innovations
P.O. Box 40130
Albuquerque, NM 87196
(800) 421-8711

Approximate Cost: $240.00 (4 volume set); $120.00 (microfiche)

THE PATIENT EDUCATION MEDIA HANDBOOK, 1984

Source: Olympic Media Information
70 Hudson Street
Hoboken, NJ 07030
(201) 963-1600

Approximate Cost: $35.00

PATIENT EDUCATION SOURCEBOOK

Source: Lionelle Elsesser
Executive Director, HeSCA
6105 Lindell Blvd.
St. Louis, MO 63112
(314) 721-6675

Approximate Cost: $50.00

SELECTED AUDIOVISUAL MATERIALS PRODUCED BY THE UNITED STATES GOVERNMENT, 1984

Source: National Audiovisual Center
8700 Edgeworth Drive
Capitol Heights, MD 20743
(301) 763-1896

Approximate Cost: No Charge

THE VIDEO GUIDE

Source: Video Info Publications
P.O. Box 2685
Santa Fe, NM 87501
(505) 983-6422

Approximate Cost: $19.00

THE VIDEO SOURCE BOOK, 1984

Source: The National Video Clearinghouse
100 Lafayette Drive
Syosset, NY 11791
(516) 364-3686

Approximate Cost: $140.00

SELECTING, EVALUATING, AND WEEDING SOFTWARE

> The trouble with half truths is that people tend to believe the wrong half. -- Author Unknown

SELECTION

When you build a media collection it is necessary to establish selection policies, criteria, and procedures. Your materials selection program must be: a) consistent with official policies of your institution, b) defensible, valid, and readily understood, and c) efficient.

Guidelines to help you select media which meets your users' needs include:

1. Develop a written selection policy, ideally formulated and endorsed by your administration and library committee;

2. Be aware of your users' current needs and interests when reviewing media catalogs;

3. Preview AVs prior to purchase and involve both a subject specialist to evaluate the content and an audiovisual specialist to evaluate the technical quality;

4. Keep current in new trends in AV hardware and distribution systems such as videodiscs and satellite communications.

A list of criteria assembled by Tony R. Kwak provides guidelines for determining the potential effectiveness of an instructional program.[1] According to these guidelines an audiovisual must: a) relate to specific needs of a...curriculum (or program), b) be of value to a fairly broad base of users, c) be required or highly recommended materials, d) have a projected content validity of at least three to five years, e) be a cost effective means of teaching the subject, and f) be an effective learning and teaching tool.

In selecting audiovisual software you should weigh several factors:

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[1] Tony R. Kwak, "LRC Support Available to Acquire Curriculum Related Materials," *Media Newsletter, Norris Medical Library, School of Medicine, University of Southern California* 27 (January-February 1979): 1-2.

1. *Appropriateness*: Does the material promote the general or specific educational goals adopted at your institution? Is it appropriate in its vocabulary level, difficulty of concepts, method of development, interest appeal? Is it defensible in general purpose, content, objective treatment, overall effectiveness? Is the material basic or supplementary to the curriculum?

2. *Authenticity*: Is it accurate, up-to-date, and dependable? Are authors and/or producers well qualified?

3. *Interest*: Does material catch and hold the users' interest? Is the content presented logically and clearly with accepted principles of learning (e.g. reinforcement)? Is the style of writing, narration, or visualization in accord with the purpose of the materials? Is the quality of narration or dialogue acceptable? Is the information pertinent? Are titles, labels, or captions appropriate? Is the purpose achieved?

4. *Technical Quality*: Is the technical quality satisfactory? Is it in focus and functionally varied in distance and angle? Is the sound clear and intelligible? Is color used effectively? Are sounds, visual images, and messages effectively synchronized?

5. *Cost*: Is the cost of the material justified compared to other available media? Does it fit in your present collection? Did you spend a disproportionate amount of your budget for the item? Is it used enough to be a valid purchase or is interlibrary loan or rental more cost effective?

EVALUATION

Preview and evaluate materials prior to purchase. Previewing serves the dual role of insuring that costly materials will be effective, well used resources, as well as providing an additional communications link between the library and its primary users. The preview process can provide you with an excellent opportunity to get to know your users and their needs. If users take time to preview a program, they are more likely to use it regularly once it is purchased. In addition, you may obtain feedback from users at the time of preview which will allow you to suggest additional resources they should consider using.

Most distributors and producers that sell audiovisual software send their programs for preview prior to purchase. They may charge a preview or rental fee, but often this is applied to the purchase price. Other companies sell programs on an approval plan. If you don't want the program and return it within the specified period of time, your money is refunded. Additional sources which have software for preview include hospital libraries and rental libraries.

WEEDING

It is important to keep your AV collection current and pertinent. Have subject specialists at your institution evaluate your collection for content accuracy at least every five to ten years. Also watch for AV programs with outdated hair styles, clothing, and the like. Programs which are culturally out of date have difficulty presenting their message and need to be evaluated. In addition, weed programs which are no longer used; perhaps a better AV has replaced that particular program or a department which used the program was disbanded. Whatever the reason, you need to investigate because these AVs take valuable shelving space and require time to maintain.

You can evaluate your collection for weeding in a variety of ways. Do your evaluation when you inventory the collection or enclose the form shown at the end of this chapter in each AV. When a user returns the form you have a record of how often the program is used and the user's evaluation.

Evaluation Guide for Instructional Materials

1. Type of Media _____ 2. Subject area _____

3. Title _____ 4. Producer _____

5. Technical Characteristics: Size _____ Speed _____ Length _____

Color _____ Sound _____ Date _____

6. Cost: Purchase $_____ Rental $_____

Review the materials in detail before proceeding

7. Suggested Use Levels: Early Childhood ____ Primary ____ Intermediate ____ Jr. High ____

Sr. High ____ College ____ Adult ____

8. Brief Description _____

_____

_____

_____

Evaluate the materials on the basis of each of the following characteristics which apply. Where one of the characteristics does not apply, leave all spaces blank.

	Excellent	Good	Fair	Poor
1. Consistency with the local curriculum	____	____	____	____
2. Consistency with the objectives of the instruction in which their use is anticipated	____	____	____	____
3. Inclusion of appropriate amount of content	____	____	____	____
4. Development of a logical sequence	____	____	____	____
5. Currentness of content	____	____	____	____
6. Accuracy of the content	____	____	____	____
7. Potential for stimulating student interest	____	____	____	____
8. Consistency with the intended learners' ability levels	____	____	____	____
9. Adaptability to various learning situations	____	____	____	____
10. Freedom from bias and prejudiced attitudes and concepts	____	____	____	____
11. Appropriateness of time or length to content	____	____	____	____
12. Durability of materials	____	____	____	____
13. Sound quality (narration, speed, tone, music, etc.)	____	____	____	____
14. Visual quality (photography, color, size, graphics, etc.)	____	____	____	____

	Yes	No
15. Are teachers' guides and supplemental information available with the materials?	____	____
16. Do the materials make distinct and important contributions not currently available in the collection?	____	____
17. Is the cost of the materials justified by the instructional values they exhibit?	____	____
18. Do you recommend purchase of the materials?	____	____

Evaluated by _____ Date _____

Additional copies of this form available from the author: Dr. Fred A. Teague, Box 223, Manhattan, Kansas 66502.

Fred A. Teague, "A Form for All Reasons," Audiovisual Instruction 23 (November 1978):41.

MEDIA EVALUATION FORM

TITLE _____ DATE _____

MEDIUM _____ PRODUCER _____ DATE _____

PHYSICAL DESCRIPTION: running time _____ sound/silent

# of slides _____ reel/cassette

# of pages _____ color/b & w

other _____

CONTENT:

I. Is the content:	YES	NO
a. up to date?	____	____
b. accurate?	____	____
c. free from bias?	____	____
d. relevant to *objectives*?	____	____
e. presented in a logical, organized *sequence*?	____	____

TECHNICAL

I. Visual	GOOD	POOR
a. Focus on point of interest	____	____
b. realistic colors	____	____
c. contrast	____	____
d. legibility	____	____
e. info. per visual	____	____
f. editing	____	____

II. Sound	GOOD	POOR
a. Narration	____	____
b. Volume	____	____
c. Fidelity	____	____

EDUCATIONAL DESIGN

	YES	NO
Are objectives stated?	____	____
Are instructional materials relevant to objectives?	____	____
Are teaching methods appropriate to objectives?	____	____
Is there a test instrument to determine effectiveness of medium?	____	____

Adapted from Ernest F. Moreland and James F. Craig, Developing a Learning Resource Center: A Guide to Organizing a Learning Resource Center in Health Sciences Educational Institutions (Atlanta: National Medical Audiovisual Center, 1974), p. 13.

WEEDING FORM

Please help keep the Medical Center's audiovisual collection current by filling out this form. Place the completed form in the pocket inside the cover of this box.

Media Title:
Media Call Number:
Evaluator:
Department:
Date:

EVALUATION (please check one)

1. Information is current.
2. Information is out of date, but of historical interest.
3. Information is outdated and useless.
4. Other (be specific)

THANK YOU

TECHNICAL SERVICES

> Lord, keep me from doing efficiently that which doesn't need to be at all. -- Estelle Brodman

ACQUISITIONS

Acquisitions is the process of obtaining or acquiring audiovisuals by purchase, rental, interlibrary loan, and gifts and exchanges. Just as with any library acquisition, always check your holdings before you order. In the case of duplication, verify whether you really need an additional copy or that the request is merely an oversight. Remember to have the audiovisual format compatible with your institution's hardware. If the format you want isn't listed in the purchase information, contact the distributor. Distributors are often willing to convert from one format to another with minimal or no extra charge. In addition, the rental or preview fee for an audiovisual is often applied to the final purchase price.

Many distributors now engage in licensing or leasing agreements as opposed to selling audiovisuals outright. Be aware of this practice, since you do not buy the program when you lease it, but rather the usage rights for a certain period of time. In many instances, a licensing agreement prohibits lending your AV to other institutions. Read the agreement carefully before you sign it. If you don't agree with certain terms, discuss them with the producer/distributor. If your institution has an attorney, it is wise for him/her to review all such documents before you sign them.

CATALOGING

The basic purpose of cataloging and classifying your AV materials is to provide your user efficient access to the collection. The classifying and cataloging systems you choose have a long term effect since it is very difficult and time consuming to recatalog or reclassify an entire AV collection. You will save time if you follow the standard cataloging conventions given in the *Anglo American Cataloging Rules*, second edition, (AACR2). While several classification schemes for arranging AVs on the shelf exist, two are most commonly used by health sciences librarians: the *NLM Classification*, fourth edition, revised and the *Library of Congress Classification*. Two commonly used controlled vocabulary of subject headings include NLM's *Medical Subject Headings* and the *Library of Congress Subject Headings*. You should use the same classification and subject headings for AVs as you are using for books. If you are just beginning to catalog your collection and have not yet chosen a scheme, we suggest you use NLM's classification and subject

headings or a combination of NLM and LC. Use the NLM classification for your health AVs and LC's for peripheral areas that are not specifically health related.

Since cataloging AVs is time consuming and requires familiarity with basic rules, it is easiest to buy prepared catalog cards from a bibliographic utility, such as OCLC. In order to receive cards from an utility, the AV program must already be part of the utility's file and you must be a member of that specific utility. You might negotiate with a library which already uses a bibliographic utility to provide you with card sets at cost. To date, there is no commercial cataloging service that provides AV card sets, spine labels, and pocket labels.

If you decide not to use a bibliographic utility or if the items aren't listed with the utility, check the AVLINE database or the *NLM AV Catalog*. They provide accurate cataloging data and classification numbers which can be typed directly onto your catalog cards. This procedure is much easier than cataloging and classifying from scratch.

Even if you use a bibliographic utility and the NLM or LC sources, you will eventually need to do original cataloging for some items. The primary source of cataloging information is found on the AV itself. However, since information here is frequently incomplete, you often must consult such material as the container, order brochure, AVLINE, the *NLM AV Catalog*, or even the distributor. Watch for discrepancies since sometimes the title on the container and the AV itself are not exactly the same. If you note a discrepancy, the information on the AV is always the authority. You may decide to make added entries (explained later in the chapter) for these discrepancies. Below is an annotated list of information you need to get from the audiovisual to produce a catalog card. Consult AACR2 for a more detailed explanation. Following the list of information is a sample catalog card (Figure 1) which shows how this information is arranged on the card.

1. *Shelf location* indicates where the audiovisual is found in your library. Generally, there are two location methods used for medical AVs. The first type is a unique, consecutive number assigned to each AV upon its arrival, called an accession number. The audiovisual is separated by the medium, then by the number of that particular medium. For example, "VC 13" identifies the thirteenth videocassette acquired for the collection. The benefits of using the accession number system include the ease of shelving and of assigning numbers without consideration of subject content. However, browsing by subject is impossible with this system.

   The second and preferred method is to arrange media by the standard NLM (or LC) subject classification. This subject arrangement encourages browsing. It is easily understood by the user since both AV and book classifications are one and the same. This classification also allows different formats of the same title to be shelved together. In addition, books and AVs can be

intershelved if so desired. Here are two different subject related call number (classification number) formats commonly used:

#1

QZ = NLM classification
160
M266 = Cutter on title
1980 = date

#2

QZ = NLM classification
160
SL7 = format, accession number
1980 = date

The first and second lines for both call numbers are the NLM classification for general reactions to injury and disease. In example #1, the third line is the Cutter line with the letter "M" reflecting the first letter of the word (Managing) of the main entry. (See Figure 1 for the catalog card example.) The number, "266" is the Cutter number taken from the *Cutter Tables*, so named after the man who compiled the original tables. The fourth line of both examples is the date of production. In example #2, the third line, "SL 7" is a combination of the format (slide) and an accession number.

Since media collections are frequently not integrated with books, it is helpful to your users to include the library location (e.g. MEDIA, AV) in the call number as you would, for example, your reference books.

2. ***Title*** is a word, phrase, character, or group of characters normally appearing on an audiovisual naming the AV. The chief source for the title is the film or tape (title frames). If no title appears in the visual or sound recording, then use the title appearing on the container. If no title appears here, use a title appearing on accompanying materials or brochures. If still no title is found, devise a brief descriptive title and enclose it in square brackets.

3. ***Medium designator*** tells you the format (e.g. filmstrip, slide, motion picture). AACR2 lists the medium designators to use. For

programs with more than one medium, choose the designator which predominates. Use "kit" only for combinations of media where no one medium seems to predominate. For example, in a program which includes audiocassettes and slides, the slides often predominate and "slide" is the medium designator.

4. *Subtitle* is the second title appearing after the title. AV subtitles may be preceded by a colon, appear in smaller type face than the title proper, or on a frame immediately following the title proper.

5. *Statement of responsibility* is the producing body, sponsor and/or persons with primary responsibility for the intellectual content of the program. According to the Library of Congress, the producing body is always in the statement of responsibility for audiovisuals.

6. *Edition* is indicated only when the program is other than the first edition. If no edition statement is found on the audiovisual, then presume it is the first edition.

7. *Location of releasing agent* includes the city and sometimes the state (if the city is not well known).

8. *Releasing agent* (*publisher/distributor*) is the company that makes the audiovisual available for sale, rental, etc. It may either be the producer or a distributor; they are not always one in the same. If the statement of responsibility and the releasing agent are the same, they are listed only once under the statement of responsibility.

9. *Date of release* is the date of production of the program. This is vital information in the health sciences, since information is outdated so quickly. If the program is copyrighted, a "c" appears before the date (i.e. c1982).

10. *Physical description* parallels that of a book's collation information. Consult AACR2 for complete information on the areas covered. Typically the items include:

    a) number of pieces (e.g. 35 slides, 2 cartridges)

    b) running time

    c) sound/silent

    d) color/black and white

    e) dimensions (e.g. 2" x 2")

    f) accompanying materials (e.g. text)

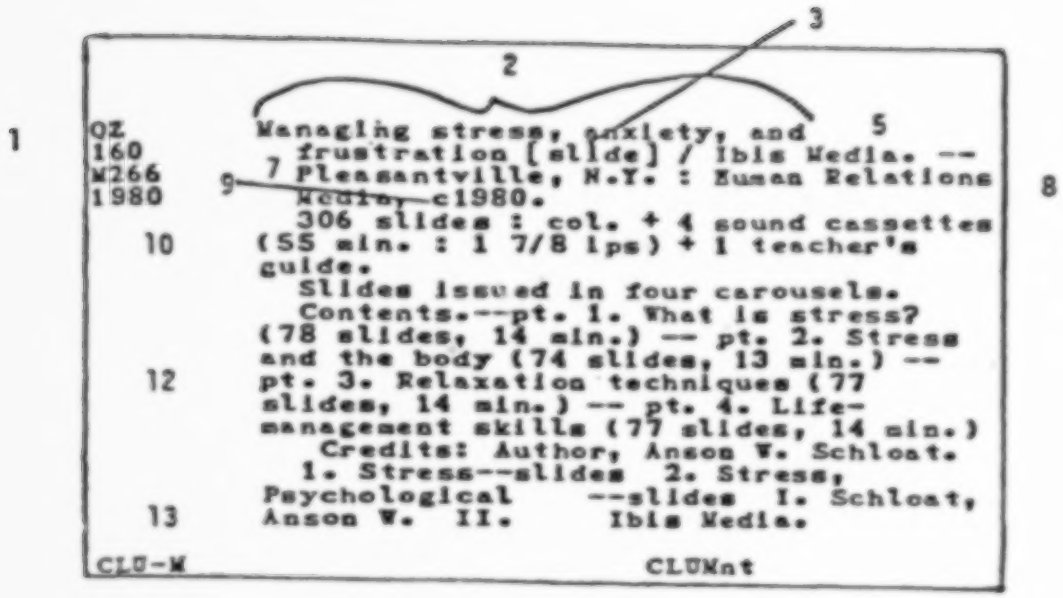
This information is listed in the following order: number of items, running time, sound/color characteristics: various and accompanying materials.

11. *Series*, if identified, appears in parentheses at the end of the physical description. AV programs are often produced in a series.

12. *Notes* provide useful supplemental information about the work including: earlier title, credits, title variations, audience, and summary of contents (usually not more than 50 words). The summary and audience level are valuable elements since they give the user more definitive information about the piece. They are often found on promotional flyers, catalogs, or in standard bibliographic tools.

13. *Added entries* are subject headings, additional authors, series titles, or other information which help the user find the program while searching in the card catalog. All added entries assigned to an audiovisual are listed at the bottom of the main entry card as tracings so the entire card set is easily found. A separate card is made with each tracing on the top of the card. Subject headings, which are one type of added entry, are found in NLM's *Medical Subject Headings* (MeSH) or the *Library of Congress Subject Headings*.

FIGURE 1



1. classification number
2. title
3. medium designator
4. subtitle (not shown)
5. statement of responsibility (author)
6. edition (if other than first) (not shown)
7. location of releasing agent
8. releasing agent (publisher/distributor)
9. date of release/copyright
10. physical description
11. series (not shown)
12. notes, including credits/summary
13. tracings

CATALOG CARDS

Libraries generally record audiovisual bibliographic information on sets of 3 x 5 cards. A card set includes all the cards relating to one audiovisual program. The number of cards per set varies according to the number of entries for a particular item. The following cards make up a catalog card set (see Figure 2 for an example):

1. ***Main Entry Card*** is the set's basic card. It has complete bibliographic information and is the primary means of identifying the work. NLM and LC, in accordance with AACR2, use both author and title main entries. However, most health sciences librarians find title main entry for audiovisuals more useful because AVs generally have no identifying author, too many authors, or no individual responsible for the intellectual content of the piece.

2. ***Added entries*** are additional cards providing multiple access points to the program. Added entries are typed above the main entry on copies of the main entry card. These cards are filed alphabetically by the subject, author, etc. and provide additional ways for users to locate the AV if they don't know the title.

   Typical added entries include:

   a) ***Author Card*** is the name of the person(s) or group(s) responsible for the intellectual content or sponsorship of the piece, usually the producer.

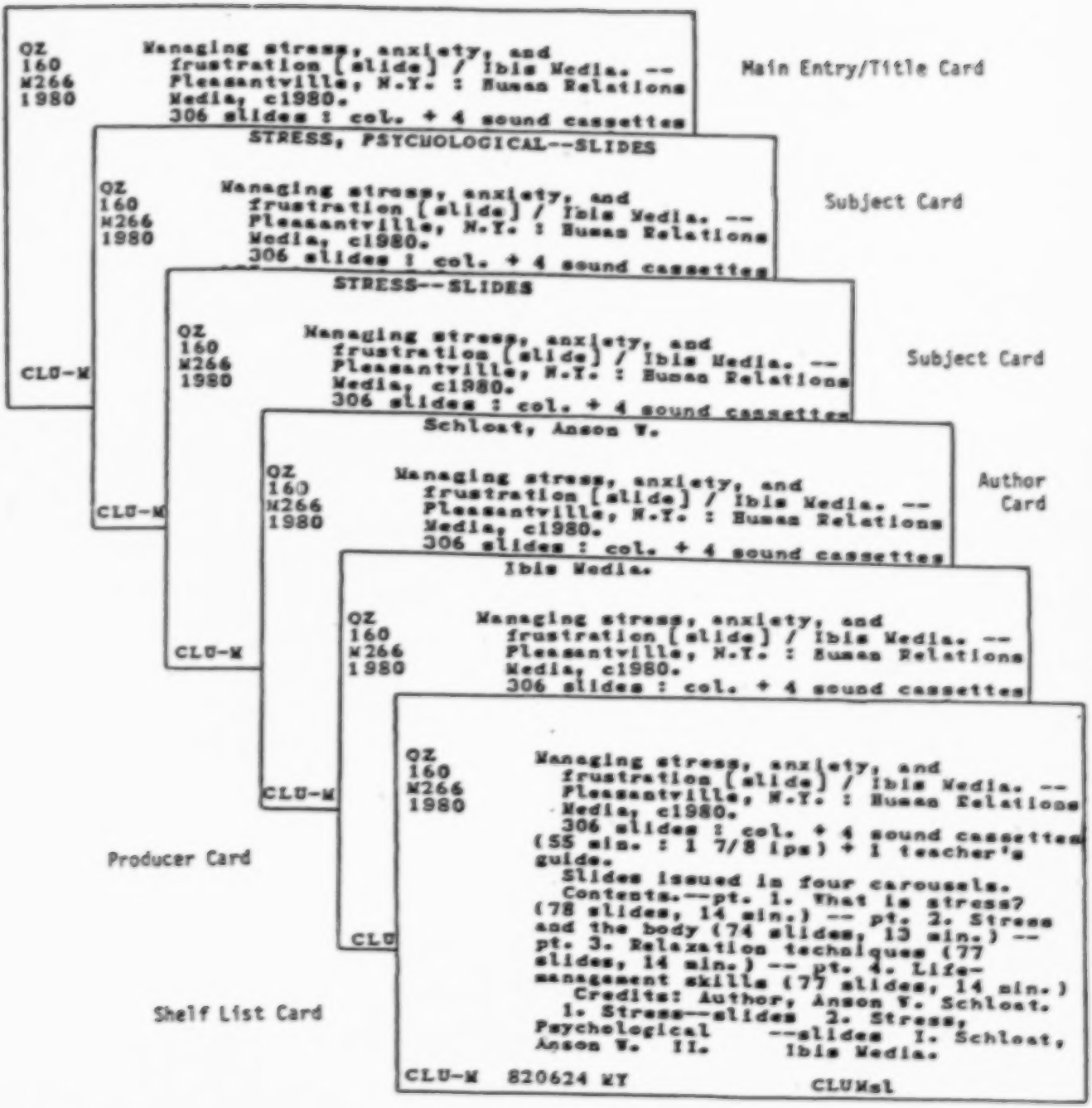
   b) ***Series Card*** has the name of the series and the volume number.

   c) ***Variant Title Card*** indicates other title(s) which appear on the AV container or accompanying material and differs from the title appearing on the AV itself.

   d) ***Subject Added Entries*** are headings used to describe the content of the piece.

3. ***Shelf List Card*** is a duplicate of the main entry card which provides a record of the collection and is usually filed separately (by call number) from the author, title, and subject cards. It is used primarily by the library staff for extensive record keeping and inventory purposes.

FIGURE 2


QZ
160
M266
1980
Managing stress, anxiety, and frustration [slide] / Ibis Media. -- Pleasantville, N.Y. : Human Relations Media, c1980.
306 slides : col. + 4 sound cassettes
Main Entry/Title Card
STRESS, PSYCHOLOGICAL--SLIDES
Subject Card
STRESS--SLIDES
Subject Card
Schloat, Anson W.
Author Card
Ibis Media.
CLU-M
Producer Card
(55 min. : 1 7/8 ips) + 1 teacher's guide.
Slides issued in four carousels.
Contents.--pt. 1. What is stress? (78 slides, 14 min.) -- pt. 2. Stress and the body (74 slides, 13 min.) -- pt. 3. Relaxation techniques (77 slides, 14 min.) -- pt. 4. Life-management skills (77 slides, 14 min.)
Credits: Author, Anson W. Schloat.
1. Stress--slides 2. Stress, Psychological --slides I. Schloat, Anson W. II. Ibis Media.
Shelf List Card
CLU-M 820624 MY
CLUMsl

PHYSICAL PROCESSING OF AUDIOVISUALS

Because audiovisuals vary greatly in size, shape, format, and fragility, the labeling and shelving of materials need to be carefully planned. Here are some important considerations in the physical processing and storing of media:

1. *Are materials shelved in an integrated or segregated fashion*? Nonprint items are ideally shelved with related print items, but this is not always possible for a number of reasons: a) nonprint material requires more environmental control than print, b) special shelving is necessary for odd shaped AV containers, and c) software usage requires close proximity of equipment. If you segregate AVs from print material, you must decide whether to integrate all AV formats or not. The division of materials by format provides efficient utilization of space, but breaks the continuity of the collection's subject access. It is then difficult to ascertain that a certain title is available in 16 mm motion picture format as well as videocassette.

2. *Is the collection opened or closed*? If you decide to segregate your AVs from the print material, do not automatically place your AVs in a restricted area. Restricting the user's freedom to browse through the collection can result in lower AV usage. Try to balance user accessibility with the necessity for reasonable security for your collection.

3. *Is the collection circulating or noncirculating*? Even though audiovisuals are expensive, it is not necessarily true for all AVs. Do not make your circulation policy solely on that consideration. Consider other elements such as inhouse usage, user population, your institution's programs and/or teaching applications, and your hardware facilities. If you decide to circulate the collection, establish policies for overdues and the time period for circulation and renewals. If your book collection circulates, seriously consider circulating AVs.

4. *What storage mechanism is there for software*? Repackage your audiovisuals as they arrive to make shelving and handling easier. For instance, place slides in carousels so they don't have to be loaded and unloaded for each viewing. Audiocassettes can be placed in plastic binders and shelved by call number order. This will help minimize loses due to their small size. If you plan to loan your audiovisuals, buy high impact shipping containers for videocassettes and films which easily fit on the shelf and readily mail without repackaging.

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CIRCULATING EQUIPMENT AND SOFTWARE

I finally got it all together, but I
forgot where I put it. -- Author Unknown

Unlike the irrefutable scientific law, what goes up must come down, the library science law, what goes out must come back, is not only often refuted, but sometimes totally ignored. It is up to you not only to organize a circulation system to encourage users to utilize your resources, but return them. The general goals for a circulation system include:

1. Easy use for library staff and users;

2. Easy identification of where materials are once they leave the library; and

3. The ultimate return of materials.

These goals are the same whether you design a system to circulate books and journals, hardware and software, or both.

While there are similarities between the circulation of nonprint and print resources, there are also differences. Security is a priority concern in circulating hardware. Clearly label your institution's name with a permanent marker or stencil on each piece of equipment. Check with your institution's security staff to see if they use an unique international identification code so it can be etched onto the equipment. Etching tools are inexpensive and easy to use. If the equipment is stolen, your code makes it difficult for the criminal to dispose of the equipment and easier for the police to identify the owner. A good source for additional ideas on how to secure your equipment is the book, *Audiovisual Equipment Security*.[1] If your institution does not have an institutional code, develop your own code and mark each piece of hardware. Make the code as simple or complex as your needs dictate. One suggestion is to use a type of accession number system. Use a letter(s) to represent the type of equipment (e.g. S=slide projector, MP=motion picture projector) and follow it with a numeral indicating what number slide projector or motion picture projector your coding represents. For example, if you assign a code to the sixth slide projector, code it "S 6". The tenth 16 mm projector is "MP 10" and so on. These codes help to identify exactly which projector is overdue or is malfunctioning.

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[1] Ralph Whiting and Joseph Hagman, *Audiovisual Equipment Security* Manitowoc, WI: Wisconsin Audiovisual Association, 1979.

CIRCULATING EQUIPMENT

Hardware circulates in many different ways. You might have two circulation boxes, one marked "IN" and the other "OUT". Arrange the "IN" box with circulation cards grouped by equipment type with a circulation card for each piece of hardware. File date separators in the "OUT" box. As users check out equipment, choose the appropriate equipment card from the "IN" box, have the user sign it, stamp the due date, and then place the circulation card behind the due date card in the "OUT" box. When the item is returned, the procedure is reversed with the card now filed behind the correct equipment type in the "IN" box. The procedure is quick for users and staff and you can determine immediately where specific equipment is. In addition, overdue items are easily identified. The system also provides continuity since the circulation card becomes a record as to who last used the equipment. This is helpful if you try to locate a missing accessory such as a remote control device or pickup reel.

Here's an example of an equipment circulation card:

VC2 Sony AV-3650
54321
VIDEOCASSETTE PLAYER

I agree to accept full financial responsibility for the above identified equipment.

DATE	ISSUED TO
3-1-83	Mike Anderson

Unique Code ID Model Number
Serial Number
Equipment Type

I agree to accept full financial responsibility for the above identified equipment.

DATE	ISSUED TO

Note that the circulation card has a statement committing the user to pay for damaged equiment. If you want to use a more formal contract, see the example at the end of the chapter.

Since audiovisual equipment, even so called portable items, is frequently heavy and clumsy to transport, you will want to invest in mobile carts for transporting equipment. The money spent on carts is well justified since it protects the already large investment you made in your equipment. You have a wide variety of carts to choose from; some are made for specific types of equipment (e.g. overhead projector, video player), while others are multipurpose. In addition, some carts are fixed at one height while others are adjustable. If you need more security select a cart that has doors attached so you can lock up the equipment. In selecting a cart be sure that it moves quietly and smoothly, has lockable wheels, and steers from both directions.

CIRCULATING SOFTWARE

Software circulation requires different safeguards. Since many software packages have numerous parts, you need an efficient method to keep track of them. Affix a label on the storage container denoting the different components which make up the package. This checklist allows you to see that all the parts are returned. Whenever possible house a permanent circulation card and pocket with each software package to allow you to keep track of how many times the audiovisual circulates as well as its last usage. This information is critical for inventory and weeding. A sample card is provided below. Pockets containing the circulation cards are attached to the inside of videocassette containers, slide carrousel boxes, 16 mm containers, and the like. Sometimes the shape of the AV, such as audiocassettes not housed in binders, make the use of permanent circulation cards difficult. In these instances or for circulating uncataloged AVs, a single use check out card may be necessary. One disadvantage of this particular checkout card is that it is normally discarded when the audiovisual is returned, thereby destroying the record of the program's usage.

Here are examples of the permanent and single use circulation cards:

TITLE: _____

_____

_____

CALL NUMBER: _____

_____

BORROWER: _____

_____

ADDRESS: _____

_____

_____

DATE DUE: _____

QZ
160
M266
1980

Managing stress, anxiety, and frustration

slides, 1980

DATE	ISSUED TO

SCHEDULING

If you circulate hardware and software throughout your institution, you definitely need a scheduling device. Scheduling helps you keep track of current and future reservations and prevents you from promising the same item simultaneously to two different parties. Use a large calender with plenty of space to write in reservations for equipment or software. Besides noting dates on a calender, it is useful to also flag the software and/or equipment to avoid the risk of it being checked out without your knowledge especially during the evening or weekend. Mark

the reserved item with a large colored dot on the spine or on the circulation card. You can also make up a temporary reserve note indicating the requester and the requested date. As an additional safeguard, you may decide to make a reservationslip and file it according to usage date. The day before the equipment is picked up or mailed, pull the reservation slip from the file and attach it to the reserved item.

Here's an example of a reservation slip:

HARDWARE/SOFTWARE RESERVATIONS

_____

EQUIPMENT: _____

MEDIA NUMBER/TITLE: _____

_____

RESERVED FOR: _____

_____

_____

DEPT. TELEPHONE

PICK UP: DATE _____ TIME____

RETURN: DATE_____ TIME _____

COMMENTS: _____

_____

STATISTICS

As in every other area of the library, statistics play a necessary role for audiovisuals. Statistics are important because they tell you who uses your services, what formats are popular, as well as other current trends. Maintain negative statistics by keeping track of requests which you couldn't fill. In addition, record the number of viewers who watch a program. Viewer statistics are the only way to determine the cost effectiveness of a purchase. One showing a year of a $300 program does not appear to be a valid purchase. However, if 150 people viewed it during that yearly showing, it only cost the institution $2 per person. Usage, viewer figures, and negative statistics are concrete evidence upon which you base requests for additional monies and personnel. Whatever method you use to record statistics, be sure that the recording device is close to your circulation area in order to insure a greater likelihood that the statistics get recorded.

CIRCULATION POLICY

Give careful thought to devising a written circulation policy. You need to cover both hardware and software policies. The basic outline for a circulation policy includes the following five questions:

1. Who may borrow?

2. What is loaned?

3. Where is it used?

4. For what purpose is it loaned?

5. How long can it circulate?

A written policy allows your users to know what they can expect from the library, as well as what is expected of them. It is a good idea to post a copy of the policy in your circulation area.

When you define who may use your AV resources also consider whether or not you will provide interlibrary loan services. Chapter 10 covers resource sharing in more depth.

HARDWARE CIRCULATION SAMPLE FORM

THE
GEORGE
WASHINGTON
UNIVERSITY
MEDICAL CENTER

Paul Himmelfarb Health Sciences Library / 2300 Eye Street, N.W. / Washington, D.C. / 20037

Date:_____

I,_____ accept custodianship of

_____ , serial number _____, for
equipment
the period_____ through_____.

On or before the closing date of that period, I will return the unit to the Audiovisual Study Center of the Himmelfarb Library. Should I withdraw from the School of Medicine & Health Sciences or leave the staff of the Medical Center, I will return the unit immediately.

I agree to reimburse the Himmelfarb Library the amount required to replace the unit if lost or stolen, or to repair the unit if it is damaged beyond normal wear and tear. At no time will the charge for repair or replacement exceed the cost of a new unit.

SIGNED:_____

ADDRESS: _____

_____

_____

CLASS OR
POSITION _____

PHONE: _____

Acquisitions (202) 676-2853 • Administration (202) 676-3527/3528 • Cataloging (202) 676-2854
Circulation (202) 676-2982 • Periodicals (202) 676-2860 • Reference and Information (202) 676-2850

SELECTING AND EVALUATING EQUIPMENT

> The toughest decision a purchasing agent faces is when he is about to buy the machine designed to replace him. -- Laurence J. Peter

William T. Schmid, author of *Media Center Management: A Practical Guide*, advises in selecting equipment, "...the simplest piece of equipment for the lowest price that accomplishes the required task is the best purchase."[1] Since no one piece of hardware is best to enhance learning, your choice depends on what format is presented, group size, and the range of media available on a given topic. It is important to be skilled at asking pertinent questions, thereby learning what need(s) the proposed equipment should satisfy. In choosing general equipment types, ask the following:

1. Is the equipment for individual use, group study, or both?
2. Who will operate the equipment?
3. Is software available or must you produce your own? If so, what production capabilities are available? Will software need to be updated frequently?
4. Is motion required? Is a freeze frame option needed?
5. Is audio capability necessary?
6. Where will the equipment be used? Are noise and lighting levels considered?
7. How much use will the equipment receive?
8. Will the equipment run continuously?
9. Is automatic rewind necessary?

Answers to these and other similar questions insure that you select the most appropriate type of equipment. The *Audiovisual Equipment Directory* and *Library Technology Reports* (described in Chapter 3) are useful reference tools to consult when selecting audiovisual equipment. Comparative data about equipment is also found in the publications of

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[1] William T. Schmid. *Media Center Management: A Practical Guide*. (New York: Hastings House, 1980), p. 112.

the Educational Products and Information Exchange (EPIE) which are listed in the bibliography at the end of the chapter.

Once you decide on the kind of hardware, you need to select a brand. Do not make any selections solely on the manufacturer's brochures or other literature, since it is often difficult to tell fact from fiction. Request an on site demonstration and include your potential users. This is a good opportunity to get firsthand information from vendors as well as direct user feedback! Vendors sometimes leave a demonstration model for your additional testing. During this test phase examine the equipment for:

1. *Operability*: Is the equipment simple and relatively easy to operate? Does it operate like others of its type or are there unique features which confuse unfamiliar users? Are operating instructions clearly displayed and explained in accompanying manuals? Are they complete and easy to follow?

2. *Performance Reliability*: Will the equipment perform efficiently? Is it versatile? Does it operate at satisfactory noise and light levels? Will it operate over long periods of time without excessive heat or wear?

3. *Safety*: Is the equipment safe? Does it carry Underwriters Laboratory (UL) approval? Is the chassis grounded? Do lenses have limit stops to avoid their being accidentally dislodged when fully extended? Is the unit equipped with a grounded three prong plug? Does it have at least a five foot power cord? Are cords permanently attached to avoid their insertion in the wrong position or manner? Is the equipment properly balanced so it will not fall? Are detachable pieces easy to lose? Do sharp edges or points present safety hazards? Is the equipment enclosed in a case or other protection when stored or carried?

4. *Compatibility*: Does the equipment fit in with other equipment already in the AV equipment collection? Is standardization of brand for this particular equipment necessary or desirable? Are there sufficient software resources to be used with it or will it require special purchases of software specifically made for it? Are its frequently replaced parts (projection bulbs, lamps, tubes, fuses, etc.) interchangeable with other units in the existing AV equipment collection?

5. *Sturdiness*: Is the equipment built of strong materials? Are the fittings (handles, knobs, dials, switches) of top quality? If plastics are used in construction, will they withstand normal use? Is the equipment designed for industrial use or home consumer use?

6. *Repairability*: Can the equipment be repaired in house? Are repair parts available at a fair price? (Repairs should be made in house as much as possible since they are frequently costly to contract out.)

7. *Portablity (if required)*: Is the equipment light and compact enough to lift and carry by the user? Are grips and handles comfortable for carrying?

8. *Reputation*: Has the manufacturer established a reputation for quality? Is the dealer's reputation also established? Is it likely that warranty claims are honored as long as the equipment is in service? Will the company stay in existence? Is there a local repair outlet?

9. *Cost*: Will the equipment be used enough to justify its purchase? Is the price comparable to the competitive brands? If it is a higher price, is the amount justified by superior design, performance, construction, or other features? Is a fair price offered for any trade ins?

10. *Service*: What services does the vendor offer? Does the dealer unpack and test newly received equipment? Will the dealer or manufacturer provide inservice training?

11. *Warranty*: Is there a warranty? Does it specify the number of months of free service, including replacement of defective parts or when justified the replacement of the entire piece of equipment? Is the warranty fair? Does it include labor, postage and handling, or pick up and return costs?

12. *Obsolescence*: Will the equipment rapidly become obsolete? Is leasing rather than purchasing a better choice?

Peer analysis is also a valuable evaluation tool. Ask vendors for the names of institutions that already own the product so that you can discuss with them their evaluations of the product. Good consumer sense helps create a productive purchasing experience. Your time carefully spent evaluating equipment needs as well as evaluating the hardware before your purchase will pay off in years of reliable and satisfying service.

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OPERATING, MAINTAINING, AND REPAIRING EQUIPMENT AND SOFTWARE

> And now I see with eye serene
> the very pulse of the machine.
> --William Wordsworth

OPERATING EQUIPMENT

A single overriding principle which makes the operation of any piece of equipment go more smoothly is: *read the directions before doing anything*! Every new piece of equipment comes with an owner's manual, warranty, or guarantee. Don't throw these away. Even if you don't use them, someone else may.

Unpack a new piece of equipment carefully. Next check it against the enclosed packing list to verify that all pieces are included. Save the packing material until you find the equipment in good working order. Look for obvious damage since you may not be able to collect for shipping damage or missing parts once you use the item. If the piece doesn't look right, check with your receiving department, the shipper, or the dealer immediately.

Once you are certain that the order is complete, read the instruction manual. Compare the manual's instructions and illustrations with the machine itself. Note the locations of important features and their functions. The time you take now will reduce later frustration once the equipment is in use.

After you read the instructions, reread them. This time assemble the various parts of the machine and perform the steps described to operate the equipment. Follow the directions exactly, but don't be afraid of the machine. Most equipment is built with the inexperienced user in mind and as long as you follow the basic operating instructions, little damage is likely. If you feel the need for additional help in learning to operate the machine, contact your dealer.

Once you feel comfortable operating the machine *don't throw the user's manual away*! Organize a file of these manuals for future reference. Even if you know everything about your equipment, it is a certainty that someday someone else will need to refer to these instructions. You can store these manuals in file folders or three ring binders. The important thing, however, is to keep them.

Unless you intend to spend all your time as a projectionist, instruct your users how to operate their equipment. If you take time to show them how to use the equipment properly in the beginning, it will save

time and repair costs later on. Place brief, clear, and easy to read directions near or better yet, attached to each piece of hardware. The key word for these instructions is "brief." The average user needs to know far less about the hardware than you do. Users are usually only concerned with how to get the machine to project whatever it is they want to see without delay or damage. Therefore, keep the directions clear and concise. Test them out on inexperienced users to make sure they are easy to see and understand. Provide only essential instructions and include what to do if anything malfunctions (which usually means seeing you).

What do you do when something goes wrong? Many minor disasters and routine maintenance are handled by using the knowledge and skills gained from this manual. However, this manual is not designed to make you a crackerjack technician, but to help you to learn basics and to recognize when to call the experts.

Before dealer performed services are needed, you must do one very simple and important act of "preventive medicine". Complete and mail or appropriately file your guarantees and warranties. *Do not neglect* this painless and important task. Although it is unlikely that something will be wrong with the equipment when it is received or during the warranty period, if you require maintenance which falls under the warranty, it does you no good if the warranty was never submitted. Complete all warranty and guarantee documents and file them (or a photocopy if the original was sent to the dealer) with your user's manuals. Record the serial numbers and models of each piece of equipment on the warranty itself. This small stitch in time saves much time and money in the future.

MAINTAINING EQUIPMENT

Reliability is the key word when you talk about the use of audiovisual equipment. Poorly maintained hardware destroys software, discourages use of your services, and increases the amount of service the equipment ultimately needs. To keep equipment in working order involves both proper preventive maintenance techniques and proper use of the equipment. In response to a survey on equipment malfunctions conducted by the Educational Products Information Exchange (EPIE), 456 respondents cited 869 reasons why equipment in educational institutions failed to function normally.[1] Mistakes made by persons using the machines accounted for about one third of the malfunctions, while another third were attributed to normal wear and tear. The remaining malfunctions were scattered among miscellaneous categories such as poor equipment design, quality control, and deficient repairs. A good preventive maintenance program allows your department to locate the necessary repairs and adjustments caused by normal, daily usage, in addition to those caused by abuse and carelessness. According to the

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[1] "Lowdown on Down Time," *EPIEGRAM: Equipment* 7e (23 October 1978): 1-2.

EPIE report, when combined with effective teaching of how to operate equipment, preventive maintenance helps eliminate close to two thirds of equipment failures.

Repairs on equipment vary from very basic to more complicated procedures which require extensive knowledge of electronics. Your library staff can learn to do less intricate procedures such as changing defective bulbs, but you need to rely on the expertise of others for more extensive maintenance and repairs.

Routine and even moderately complex repairs are ideally done in house. Another EPIE survey indicates that respondents favor home shop repairs because equipment sent out often results in higher costs (the labor at your institution is usually "free") and longer downtimes.[2] "One thing is certain, if the equipment units that make possible the use of media are not maintained in good condition, then the service program may well be liquidated."[3] It is essential to designate some person(s) responsible for the upkeep of the equipment. If your collection is large enough, suggest that an already existing department, perhaps electronics or engineering, be responsible for the service. If the staff requires additional training to work on your equipment, contact your vendor. Vendors frequently provide detailed technical instruction for the equipment they sell. Be sure to request a schematic and replacement parts list for each new piece of equipment you buy. These references are invaluable aids for your technicians when repairs are necessary.

The following checklist of basic maintenance operations was developed by Del G. Ruff.[4] He estimates that 16 mm projectors are serviced in roughly two hours while other types of equipment are done in an hour or less.

1. *16 mm Projectors*: blow and wipe dust off the unit, inside and out; clean the film path; clean the lens (with lens tissue only!); remove part of the case to clean the fan system; check the belts and replace if worn; lubricate drive, worn gears, shuttle forward cam spring; lube reel arms and gears; test for picture and sound.

2. *Video Tape Units*: blow and wipe off dust; clean tape path; check for loose connections; clean camera lens; check monitor sets for loose connections; replace controls as needed.

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[2] "Home Shops Versus Outside Shops," *EPIEGRAM: Equipment* 63 (1 April 1978): 3-4.

[3] Carlton U. H. Erickson, *Administering Instructional Media Programs* (New York: MacMillan, 1968), p. 329.

[4] "An Ounce of Prevention," *EPIEGRAM: Equipment* 63 (15 May 1978): 2-3.

3. *Filmstrip Projectors (sound and silent)*: clean heads and rollers, etc. on cassette models; clean needle, cartridge, and turntable rollers; test speed on disc models; test entire unit.

4. *Slide Projectors*: lube mechanism as needed; clean condenser lenses; check belts; clean insides.

5. *Overhead Projectors*: clean fresnel lens with distilled water and cotton; clean insides; check mirrors and lube fans.

6. *Super 8 Projectors*: check the tilt mechanism.

7. *Record Players*: check and clean needle and cartridge and rubber drive wheels.

8. *Cassette and Reel to Reel Tape Recorders*: clean tape path and heads; demagnetize heads and guides; check for loose connnections; clean capstan and roller.

More extensive guides to preventive maintenance are available. Four examples are the checklists appearing in *EPIEGRAM: Equipment*,[5] *Administering Instructional Media Programs*,[6] *Audiovisual Equipment and Materials: A Basic Repair and Maintenance Manual*,[7] and *Preventive Maintenance Handbook, Audiovisual Equipment*.[8]

Each piece of hardware needs to have its own inventory and maintanence records which are easily combined on one form. At the end of this chapter is an example of a combined record.

Aim to standardize the types and brands of equipment you buy. It is easier and more efficient to care for the equipment because:

1. you stock fewer kinds of parts and bulbs;

2. users learn to operate fewer different machines; and

3. technicians need to be experts on fewer different machines.

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[5] EPIE Institute, *EPIEGRAM Equipment* (New York: EPIE Institute, v.6, 1977-).

[6] Ibid., *Administering Instructional Media Programs* (New York: MacMillan, 1968).

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[8] *Preventive Maintenance Handbook, Audio Visual Equipment*, EPIE Equipment Report 92E (Stonybrook, NY: EPIE, 1981).

REPAIRING EQUIPMENT

When hardware needs repair check the warranty's coverage and time period. Note that many warranties only cover the cost of the part(s), but not labor. Keep the warranty, user's manual, schematics, and parts list on file.

Investigate purchasing a maintenance contract for your equipment. A maintenance contract is like an insurance policy, for you purchase the repair service whether you use it or not. Just as in any insurance policy you must weigh its possible benefits against its costs. Your unique situation dictates how beneficial such an agreement is, so investigate these areas before you decide:

1. How available and skilled is your technician?

2. What is not covered by the contract?

3. Is preventive maintenance part of the agreement?

4. What are the frequency, costs, and types of repair other institutions with the same equipment are experiencing?

If you must go beyond your institution and vendor for repair service, try to employ a local firm. Check with the local school districts, libraries, and other institutions before you decide whom to hire. While you need not do the repairs yourself, be sensitive to the maintenance needs of your equipment. Just as the print librarian is conversant with bindery or subscription services, you need to know the jargon and capabilities of those who keep the library's equipment in good working order.

MAINTAINING SOFTWARE

Equipment is not the only item earmarked for preventive maintenance. Software also requires some attention:

1. Control the temperature and humidity levels in your audiovisual storage area. Low humidity causes brittleness, while high humidity causes dyes to fade. Film shrinkage results from unstable temperature levels. The ideal levels are 25-45% humidity and 65°F-70°F temperatures. (A hygrometer, available from an electronics store, is used to measure humidity.)

2. Never store software in direct sunlight.

3. Since strong electromagnetic fields damage the signals on audio and videotapes, do not shelve them near motors, heating systems, or similiar electromagnetic equipment.

4. Exercise caution if you have a magnetic circulation system.

SAMPLE HARDWARE INVENTORY AND MAINTENANCE RECORD

Type of Equipment _____ Location _____

Brand Name _____ Model No. _____

Serial Number _____ Local ID No. _____

Vendor _____

Date of Purchase _____ Price _____

Warranty Dates _____ Auth. Repair Source _____

Notes _____

_____

Repair Manual: Yes _____ No _____

Maintenance Record

Date	What Done	By Whom

COPYRIGHT AND AUDIOVISUALS

> Only one thing is impossible for God: to
> find any sense in any copyright law on the planet.
> -- Mark Twain

When the U.S. Copyright Law, Public Law 94-553, took effect in 1978 it defined fairly precisely the limits and responsibilities of persons wishing to copy printed material. The CONTU (National Commission on New Technological Uses of Copyright Works) guidelines went even further in clearly delineating when to and when not to copy print materials. The law unfortunately was not as clear about audiovisuals; restrictions on the use and reproduction of AV materials are still open to debate. The law's vagueness is partly due to the rapid developments in reproduction technology which were unthought of even ten years ago. This chapter does not pretend to treat the vast subject in depth, nor does it carry the force of the law. It is intended to make you more aware of the kinds of copyright questions which arise about media.

The copyright law is designed to protect the rights of artists and producers in the use and sale of their works. Generally anything which deprives an individual or company from getting credit for or income from use or sale of a program is an infringement of the law and therefore, illegal. Many institutions tend to interpret the copyright law conservatively in order to avoid law suits and test cases. Since this law is not always clear, you may have questions from time to time. The information provided here, including the bibliography, may give you guidance. However, don't hesitate to consult your institution's lawyer if you are still unclear. If you need to seek copyright clearance, get the response in writing. You usually find that copyright holders are friendly, amenable people who want you to use their programs and therefore, willing to work out a reasonable solution. Don't forget that AV production is expensive and copyright holders need to make a profit.

Many questions arise about copyright and below are but a few. Remember these are guidelines and not legal interpretations.

1. *Is it legal to copy an audiovisual you obtain on loan or rental?* Unless it is a U.S. government produced audiovisual which is in public domain, it is an infringement to copy audiovisuals without permission. It is also considered an infringement to copy a part of an audiovisual. Although the fair use doctrine allows parts of books and journals to be copied if it's only a small part in relation to the entire work, this does not hold true for AV programs. Unlike print, even two minutes of an hour long program may be the main content of the AV. For this reason copying even parts of an AV must be cleared with the copyright holder first.

2. *Is it legal to copy an audiovisual obtained for preview if not everyone has viewed it and the preview time has expired*? This copying is still unauthorized and is an infringement of the copyright holder's rights even if you intend to erase the copy immediately after the previewing is complete.

3. *Can you make a copy of every audiovisual you purchase and retain the purchased copy as a master*? This is an infringement of the law. The main reason master files are kept is to make new copies when the program is lost or damaged which denies the copyright holder sales.

4. *Can programs be changed from one format to another (i.e. 16 mm film to videocassette)*? The copyright holder has the right to prepare all derivative works, so unless you get permission it is an infringement.

5. *Can you lend audiovisuals you purchase*? Unless you sign a licensing or leasing agreement which may prohibit lending, you are allowed to lend programs you purchase.

6. *Can you make a copy of an audiovisual if you can't locate the producers*? There is no provision in the law which allows you to make copies if the producer can't be found. If you need a copy of the program, document your search for the producer and include a statement that you would purchase a copy if the copyright holder is located. This action demonstrates your intent not to infringe.

7. *Is it legal to broadcast via closed circuit television (CCTV)*? This area is as much discussed as it is unclear. Most authorities agree that to broadcast copyrighted material from one institution to another without permission is an infringement. Even to broadcast over a CCTV system within an institution is considered an infringement by some authorities. Many librarians contact producers prior to purchase and include a follow up statement on their purchase orders stating they intend to use the program on CCTV.

8. *Is it legal to tape off the air*? New guidelines were recently issued for off-air recording by nonprofit educational institutions. Even if your institution doesn't fall in this category, the guidelines may be useful:

   The guidelines were developed to apply only to off-air recording by nonprofit institutions.

   A broadcast program may be recorded off-air simultaneously with broadcast transmission (including simultaneous cable retransmission) and retained by a nonprofit educational institution for a period not to exceed the first forty-five

consecutive calender days after date of recording. Upon conclusion of such retention period, all off-air recordings must be erased or destroyed immediately. "Broadcast programs" are television programs transmitted by television stations for reception by the general public without charge.

Off-air recordings may be used once by individual teachers in the course of relevant teaching activities and repeated once only when instructional reinforcement is necessary in classrooms and similar places devoted to instruction within a single building, cluster, or campus as well as in the homes of students receiving formalized home instruction during the first ten consecutive school days in the forty-five calender day retention period. "School days" are school session days not counting weekends, holidays, vacations, examination periods, or other scheduled interruptions within the forty- five calender retention period.

Off-air recordings may be made only at the request of and use by individual teachers and may not be regularly recorded in anticipation of requests. No broadcast program may be recorded off-air more than once at the request of the same teacher regardless of the number of times the program may be broadcast.

A limited number of copies may be reproduced from each off-air recording to meet the legitimate needs of teachers under these guidelines. Each such additional copy shall be subject to all provisions governing the original recording.

After the first ten consecutive school days off-air recordings may be used up to the end of the forty-five calender day retention period only for teacher evaluation purposes (i.e. to determine whether or not to include the broadcast program in the teaching curriculum) and may not be used in the recording institution for student exhibition or any other nonevaluation purpose without authorization.

Off-air recordings need not be used in their entirety, but the recorded programs may not be altered from their original content. Off-air recordings may not be physically or electronically combined or merged to constitute teaching anthologies or complilations.

All copies of off-air recordings must include the copyright notice on the broadcast program as recorded.

Besides the guidelines provided in this chapter, you may want to consult some of the sources listed in the following bibliography

prepared by Shelley Bader and Susan Press at George Washington University.

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1126 Sixteenth St., N.W.
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New York, NY 10036
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Ann Arbor, MI 48106

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919 N. Michigan Ave., Ste. 3208
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SHARING AUDIOVISUALS

Good as it is to inherit a library,
it is better to collect one. -- Augustine Birrell

Audiovisuals can and should be shared whenever possible. Sharing AVs can be even more advantageous than sharing print materials because unlike books or journals, AVs should be previewed prior to purchase. Companies frequently charge preview fees and institutions often cannot afford both the preview fee and purchase price. Libraries are able to help each other with inexpensive access to AVs for preview and to share AVs which are used infrequently. Here are several considerations when sharing audiovisuals:

1. *Lending Policies*: Audiovisuals used on a constant basis for training usually are not shared without jeopardizing the training program itself. Your institution's needs obviously come first; hence audiovisuals which support ongoing training programs are not loaned. The same is true for patient education materials since they are viewed by the patients only during their hospitalization. In addition, you need to verify if you signed a licensing or leasing agreement for any AV which limits lending. Those programs cannot be loaned.

2. *Lending Policies*: Once you determine what items in your collection you loan, develop a lending policy. Include elements such as: the length of the loan (generally one month to include both viewing and transit time); format of the request (i.e. telephone, written); advance bookings/reservations; method of shipping and insuring; and eligible borrowers.

3. *Packing*: Purchase audiovisual mailing containers for your ease and convenience. High impact containers which protect the program during transit are available for videocassettes, slide tape programs, and 16 mm films. However, if you decide to use jiffy bags or cardboard boxes, it it *critical* to use only the bubble style of jiffy bags. Avoid any particle material or shredded paper because it can get inside your program and destroy the film or tape.

4. *Insuring Audiovisuals*: You need to decide whether to insure audiovisuals whenever you lend them. While insurance covers the program if it's lost or damaged in transit, it also adds additional costs to the shipping charges. Since few AVs are actually lost in transit, you must decide whether insurance is worthwhile for your particular circumstances. If you decide not to insure, consider sending the AV with a return receipt to verify it has reached its destination.

5. *Mailing Deadlines*: As mentioned earlier, allow two weeks for an audiovisual to reach its destination. Since AVs are frequently an integral part of a scheduled presentation, you as the lender must make sure that the AV arrives on time. If you don't provide an AV as promised, it can ruin a presentation, jeopardize relations between the borrowing librarian and user, as well as damage your library's credibility.

6. *Audiovisual Union Lists*: Audiovisuals are difficult to access because of the lack of sufficient locator tools. It is therefore advantageous to join with local libraries to develop a union list of AV holdings. A union list is as detailed or brief as your needs dictate, but must include these elements: title, format, producer, date, and holder of each program. The elements of audience, running time, and content are also extremely useful. Even though not all your AVs may be available for loan, it is worthwhile to list your complete holdings and asterisk those that you don't loan. Then a librarian interested in previewing a particular program can contact you for additional information and perhaps a recommendation.

7. *Joint Sharing Projects*: Because audiovisual usage tends to be complex, joint sharing endeavors such as several institutions pooling money to purchase one shared AV or joint purchasing of multiple copies of one title, are appealing to libraries. These projects are usually fostered within formal consortia arrangements. Signed agreements are not unusual with these ventures especially if money is involved. Joint sharing is especially beneficial in saving time and money as well as expanding your AV resources.